

NEW EDITION OF 1890-1891.

# Guitar Instructor. BY ARLING SHAEFFER

LYON AND HEALY  
231 N. MARSH AVE. AND ACADY  
CHICAGO, ILL.

Learning from a Bud.

Bud

Bud

Bud

Time and Form  
of Learning in the Past.



## ARLING SHAEFFER'S STUDIO, Chicago.



Home of the celebrated *Elite Methods for Mandolin, Guitar and Banjo*. Just published. Also the *Washburn Guitar and Mandolin Methods*. All by Arling Shaeffer. Best ever published. Be sure and see them. Largest catalogue of Mandolin and Guitar Music in existence. Send for Thematic List. Publisher of Collection Books for Mandolin and Guitar or Piano accompaniment.

Diagram shows first three frets of the fingerboard of the Guitar.



## Diagram showing the Scale of C Major.

The x and figures above all notes are to indicate fingers to pick with right hand. Figures below are fingers of Left Hand.

Pick. *E stg.* *A stg.* *D stg.* *G stg.* *B stg.* *E stg.* *B stg.* *G stg.* *D stg.* *A stg.* *E stg.*

L.H. E F G A B C D E F G A B C D E F G F E D C B A G F E D C B A G F E

## Scale of Broken Thirds in C Major.

## Scale of Broken Sixths in C Major

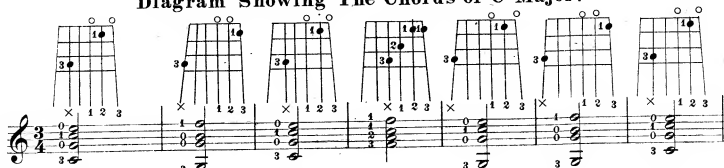
## Scale of Broken Octaves in C Major.

## Scale of Tenths in C Major in 1st Position.

"EXERCISE." Including the previous scales, must be played with accuracy and smoothness.



## Diagram Showing The Chords of C Major.



(Notice.) The above chords should be sufficiently practiced to avoid all hesitation in changing the fingers of the left hand from one chord to another.

The following Exercises are intended to perfect the execution of both hands in Chords of C Major, and should be diligently practiced, first very slowly, then accelerate by degrees until smoothness is acquired.



× Thumb. . 1st finger. . 2nd finger ... 3rd finger.

**No. 10.**



**No. 11.**



## No. 12.



## No. 13



**No.14.**



## No.15.



**No.16.**



**No. 17.**



**No.18.**



**No. 19.**



No. 20.

No. 21.

No. 22. *with great speed.*

No. 23.

No. 24. *The Roll.*

No. 25.

No. 26.

No. 27.

No. 28. *Notice Remark.*

To execute a "staccato" or stopped, note, indicated by a dot over a note as above, the thumb or fingers must return to the strings immediately after picking them, thus producing a very short vibration of the string. it sometimes requires considerable practice to bring the thumb or fingers back upon the strings instantaneously after picking them. However the last sixteen exercises are valuable for every day practice to acquire the smoothness of touch, and rapidity of motion which is generally the greatest obstacle to overcome in Artistic performing. after the above Twenty Six Exercises have been perfected in the key of C. they can be executed in all other keys with but little or no effort.

# Chromatic Scale in Sharps.

Diagram showing the Chromatic Scale in Sharps across six strings (E, A, D, G, B, E) and four frets (1, 2, 3, 4). The scale is ascending. Fingerings are indicated by numbers 1-4. A 'start' arrow points to the beginning of the scale on the E string, first fret.

# Chromatic Scale in Flats.

Diagram showing the Chromatic Scale in Flats across six strings (E, A, D, G, B, E) and four frets (1, 2, 3, 4). The scale is descending. Fingerings are indicated by numbers 1-4. A 'start' arrow points to the beginning of the scale on the E string, fourth fret.

Musical notation for the Chromatic Scale in Sharps, ascending. The notation is spread across six staves, each labeled with a string: E string, A string, D string, G string, B string, and E string. The notes are written in treble clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes.

Musical notation for the Chromatic Scale in Flats, descending. The notation is spread across six staves, each labeled with a string: E string, B string, G string, D string, A string, and E string. The notes are written in treble clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes.

## EXERCISE.

## With Sharps and Flats.

Very slow.

Musical notation for the exercise, very slow. The notation is spread across three staves. The notes are written in treble clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes.

## Chromatic Scale in Octaves.

Musical notation for the Chromatic Scale in Octaves. The notation is spread across three staves. The notes are written in treble clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes.

## Melody Exercise.

Original.

*Slow.*

## Kiss Polka.

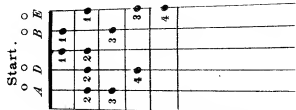
SHAEFFER.

## Mazurka.

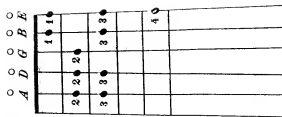
Original.

SHAEFFER

*Moderato.*



Ascending.



Descending.

# Scale of A Minor Relative to C Major.

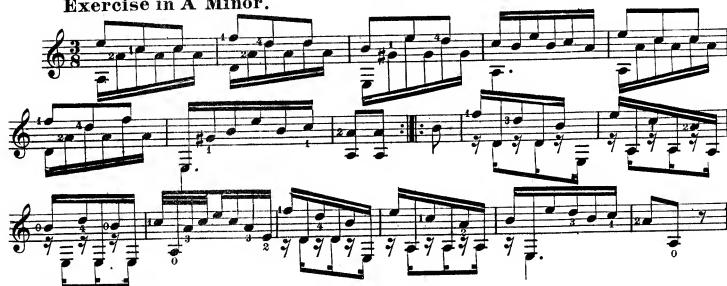


## Chords in A Minor.



## Exercise in A Minor.

## Theme.



## Melody Exercise.

## March.



Diagram of the Scale of G Major.

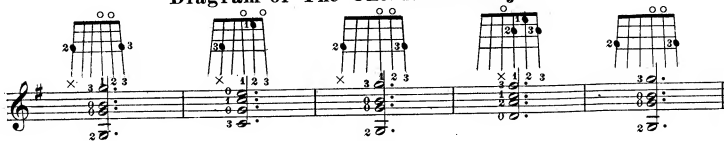


Start.

# Scale of G Major. One # F



Diagram of The Chords of G Major.



## Etude.

## Prelude.



## Mazurka.

### Tempo di Mazurka.

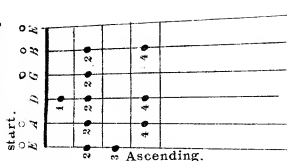


Fine

D.U. to Fine.



Diagram of the Scale of E Minor Relative to G Major.



Scale of E Minor.

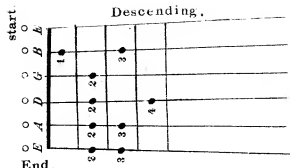


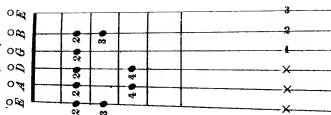
Diagram of the Chords of E Minor.

Etude.

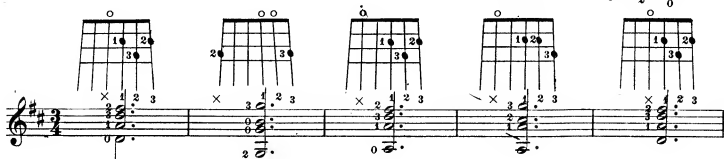
Waltz. Spanish.

Diagram of the scale of

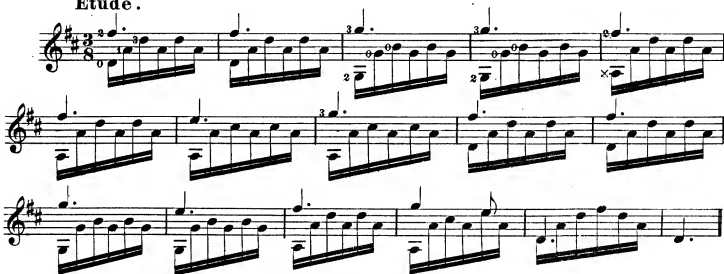
D Major. start



### Scale of D Major 2 sharps F & C.



### Etude.



### Tema.

(Original.)

### Largo. Religioso.



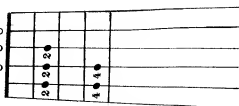
*Fine*

Diagram of  
the Scale of  
B Minor.



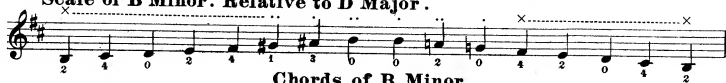
Ascending.

start.

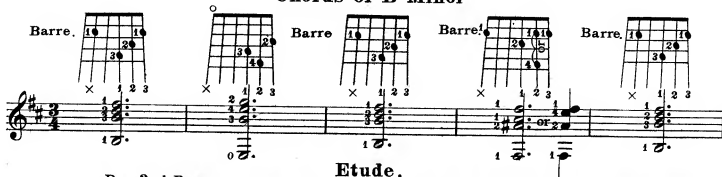


Descending.

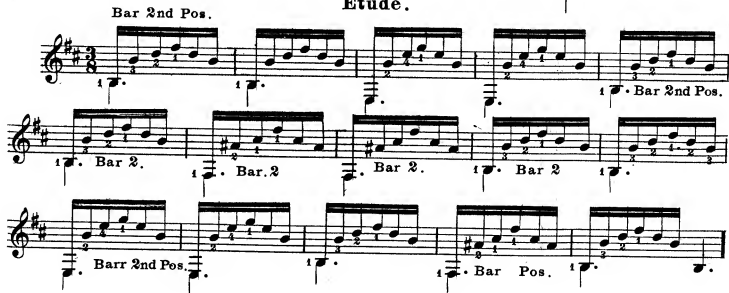
# Scale of B Minor. Relative to D Major.



## Chords of B Minor



## Etude.



## B Minor. *Very slow.*

## March. *(Original.)*



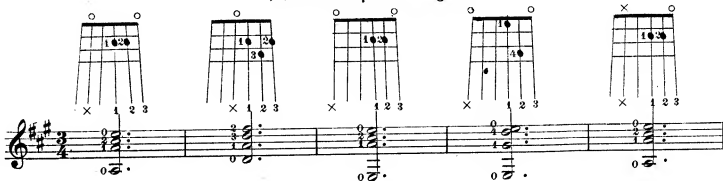
Diagram of the scale of  
A Major.



Scale of A Major 3#.F.C.G.



Chords of A Major.

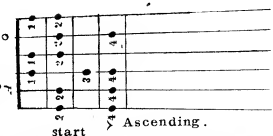


Prelude.

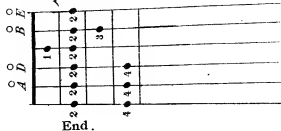
Etude.



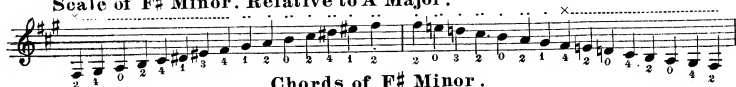
Diagram of the scale  
of F# Minor



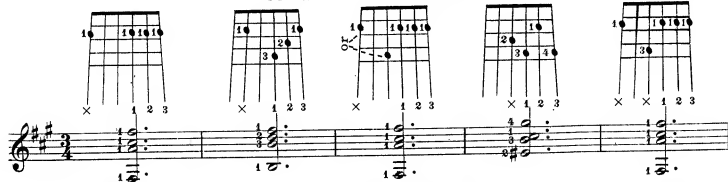
Descending.



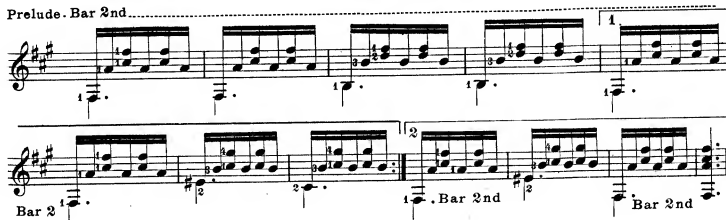
# Scale of F# Minor, Relative to A Major.



## Chords of F# Minor.



## Prelude. Bar 2nd



## Largo.

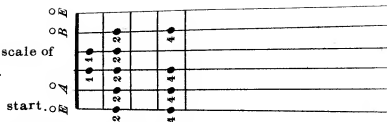
Bar 2nd Pos.

## Chant.

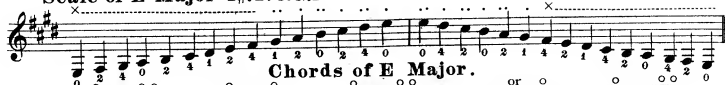
Original.



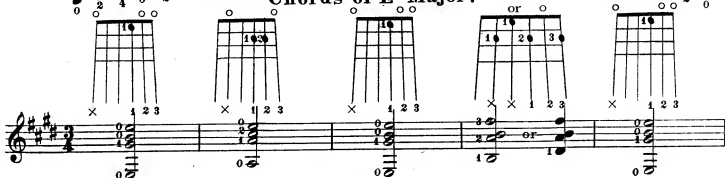
Diagram of the scale of  
E Major.



# Scale of E Major 4#. F.C.G.D.

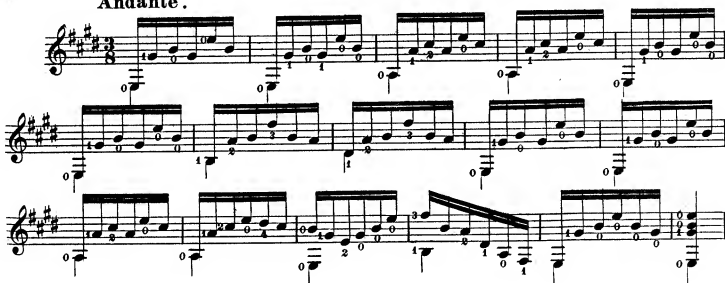


## Chords of E Major.



## Prelude.

Andante.

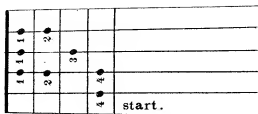


Modo.

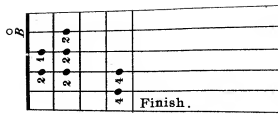
Tema.



Diagram of the scale  
of C# Minor.

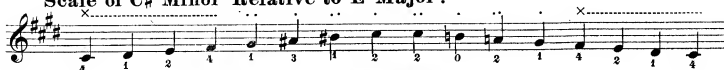


Ascending.

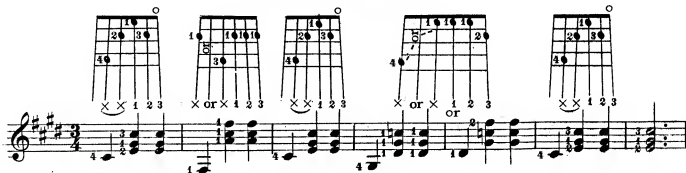


Descending.

### Scale of C# Minor Relative to E Major.



### Chords of C# Minor.



### Prelude.

Barr 2nd.



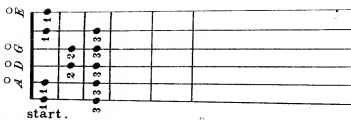
### Simple exercise in C# Minor. Tema.

Barr 1st.





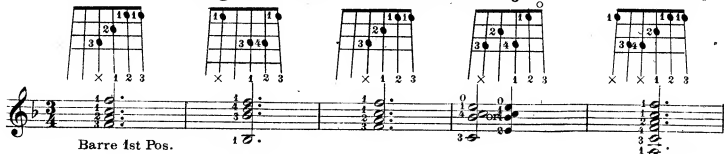
Diagram of the scale  
of F Major.



## Scale of F Major One ♭ B



## Diagram of the Chords of F Major.



Barre 1st Pos.

Bar 1st Pos.

Moderato.

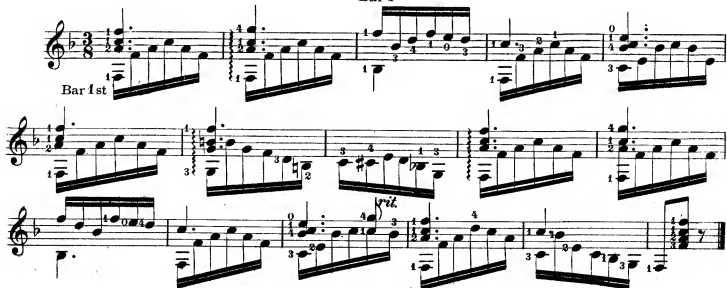
Exercise.

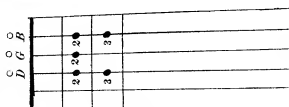


## Etude.

Andante.

Bar 1



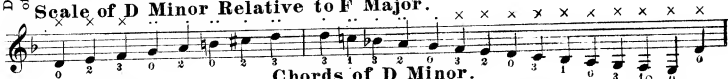


Ascending.



Descending.

# Scale of D Minor Relative to F Major.



## Chords of D Minor.



## Etude.

Moderato.



## March.

Shaeffer.

Slow.



Retain 4th on G.



Retain 3rd finger on Bass.



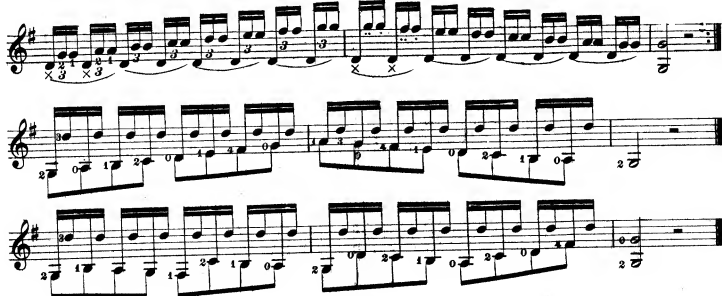
Retain 3rd



Key of G.



Increase the speed till executed in a smooth and connected manner.





Retain the 4th finger on the upper note G till the end.



Retain 4th finger on G.



Retain 4th finger on G.



Exercise in D. Retain the 4th finger on A in the 4 following exercises.





Scale of "Thirds" "Sixths" and Octaves in various keys in the first position, they should be well practiced so the pupil can execute them without hesitating in changing the fingers from one position to another.

Scale of Thirds.

D stg. 3rd fret. B stg. 3rd fret. E stg. 3rd fret.  
A stg. 5th fret. G stg. 4th fret. B stg. 5th fret.

Scale of Sixths.

E stg. 3rd fret.  
G stg. 4th fret.

Scale of Octaves.

Scale of Thirds in G.

A stg. 3rd fret. D stg. 4th fret.  
E stg. 5th fret. A stg. 5th fret.

Scale of Sixths in G.

Scale of Octaves in G.

Scale of Thirds in D.

Scale of Sixths in D.

Scale of Octaves in D.

Scale of Thirds in A.

A stg. 4th fret.  
E stg. 5th fret.

Scale of Sixths in A.

The above eleven Exercises necessitate a slow and diligent way of practice, and are intended for every day study. By so doing, great confidence will be the result, as well as a development of strength in the fingers of the left hand, which is generally most neglected. 35

The following collection of pieces are progressively arranged, so as to familiarize the student with the several styles of melodies mostly adapted to the Guitar in various keys and styles of movements, after the following selections are well learned, the pupil will then be prepared to proceed to more advanced studies, which will be appreciated in Part Second. I would suggest to the student to not pass speedily over the following studies, but to perfect each one so that it will be executed with smoothness, and the musical rhythm that is necessary, and to give to each piece its true meaning, as they are many selections from some of the greatest masters as well as some Original compositions written especially for this most valuable work.

## Divertisement

**Andante.**

The musical score for "Divertisement" is written in 2/4 time and marked "Andante". It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets indicated by a "3" over the notes. The second staff continues the melody with similar rhythmic patterns. The third staff includes a section marked "rit." (ritardando) and "Little faster." followed by "Fine." The fourth staff continues the piece. The fifth staff concludes with a "rit." marking and a double bar line, followed by a repeat sign and a "D.C." (Da Capo) instruction. The piece ends with a final chord.



# Sweet-Lorine .

Tempo di Waltz .

(Waltz.)

Arling Shaeffer.

# Clipper Polka .

Arling Shaeffer.

Introduction.  
Moderato .

Tempo di Polka .

# Clipper Polka Continued



*D.C. to Polka.*



*D.C. to Fine.*

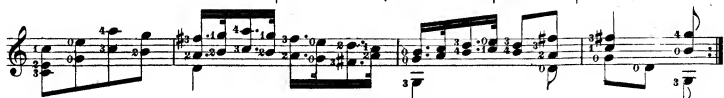
*Tema.*

**Etude.**

By F. Sor.

**Andante.**

*5th Var. on Thema.*



# Sentimental .

Arling Shaeffer.

Andante con expression.

*Fine.*

*rit.*

*ff* *p*

*rit.* *D.C. to Fine.*

Copyright 1895 by Arling Shaeffer.

# Théma .

Luigi Legnani.

Moderato .

*B Stg.*

# True Love's Return.

Melody in C.

Andante Tema.

Arling Shaeffer.

The musical score is written for a single instrument, likely a piano, in 3/8 time and the key of C major. It consists of 12 measures. The melody is primarily in the right hand, with a supporting bass line in the left hand. The tempo is marked 'Andante'. The score includes various musical notations such as triplets, slurs, and dynamic markings (ff, pp, rit). The piece ends with a 'Fine' marking.

Measures 1-4: Introduction with a triplet in the right hand and a steady bass line. Measure 5: First measure with a forte (ff) dynamic. Measures 6-8: Second measure with a piano (pp) dynamic and a ritardando (rit.) marking. Measures 9-11: Third measure with a ritardando (rit.) marking. Measure 12: Final measure with a 'Fine' marking.

# Regrets.

*Andante.*

Arling Shaeffer.

Tema. con expression.

Bar. 2nd Pos.

Fine.

Copyright 1896 by Arling Shaeffer.

Moderato. E Minor.

Minueto.

Extract From Op. 15. By F. Sor.

Bar. 2.

# Sweet Lilac Mazurka.

GUITAR.

Tempo di Mazurka.

Arling Shaeffer.

Bar 3rd Pos. Bar 5th D.C. to Fine.

# Egyptian March.

GUITAR.

Maestoso.

Arr. by Arling Shaeffer.

Bar 3rd Pos. Bar 5th Fine.

# Wondering.

Arling Shaeffer.

**Cantabile. Thema**

*rit* *Fine.*

## Theme.

**Moderato.**

Bar 3

Luigi Legnani, Op. 27.

*rit*



(Schottische.)

Arling Shaeffer.

44

# Take back the Heart .

Tema .  
Andante .

Arr. by Arling Shaeffer.

## "Nearer my God to Thee"

Moderato

Arr. by Arling Shaeffer.

Ferdinand Corulli, Op.81.



## The Tremolo.

The tremolo is one of the most delicate Embellishments to artistically perform upon the Guitar and when well executed is most beautiful, it is sometimes played tremolo on a single note but can be played upon double notes as well. In practicing the tremolo place the thumb of the right hand upon A Bass strg. and hold it stationed there firmly, then let 2nd finger swing forward and backward hitting the string both ways this is done by some artists with the first finger swinging and picking the string but the movement can be controlled much easier with the 2nd finger to swing and pick the string, it will be easier to try the tremolo at first by operating upon the little E string or 1st string, the following exercises will answer as a valuable lesson and the different ways of executing the tremolo.

### Tremolo.



When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward.



### Tremolo with Accompaniment.

This style of playing is one of the most difficult of any to perform, while the 2nd finger is passing to and fro upon the tremolo note, the thumb must strike the under notes independently of the tremolo finger thus making two movements in operation at the same time moving in opposite directions or contrary motion. *tremolo.*



### Tremolo on Two or Three strings at once.

The effect is very pleasing and can be applied many times to great advantage on half or whole notes where a sustained tone is wanted, to execute such notes the finger should be placed in position slanting backward towards the bridge and passing forwards and backwards across the two or three strings to be played tremolo touching them only slightly and should move at a great speed. The thumb of the right hand can rest on one of the Bass strings and assist to steady the hand while the 2nd finger is performing the tremolo movement. Practice the movement of the 2nd very slow at first accelerate by degrees.



Tremolo on one string pick under notes with the thumb at same time.



## Melody .

*Upper notes continual tremolo*



## Gamut in Second Position .

The following system of fingering compares with the scale of G in the 1st position . Bar all the strings across at nut with 1st finger . Finger all notes with remaining 3 fingers the following fingering is correspondingly the same only applied in the 2nd position thus giving the scale of A Major in the 2nd position, however this fingering can be applied to any position on the Guitar and the name of the scale will be where the 1st finger falls upon the 3rd or G string or 4th finger falls on either Bass E or small E string .

## Scale of A in Second Position .

Barr 2nd position during entire scale .



## Gamut in Third Position .

The following scale corresponds to scale of A in the 1st Pos . By barring the nut run the scale of A with remaining 3 fingers . To complete this scale in any position the hand is obliged to shift two frets higher to complete scale on little E string ascending and return to its natural shift position again after 1st 3 notes are made on little E string .

## Scale of C in Third Positions .



The above scale when fingered in any other position will determine its name from the note which the first finger falls upon or commences upon the A bass stg .

# Major and Minor Scales of all the Keys in Music.

*C Major. A Minor.*

*G Major. E Minor.*



*D Major. B Minor.*

*A Major. F# Minor.*



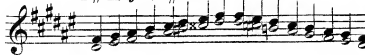
*E. Major. F# Minor.*

*B Major. G Minor.*



*F# Major. D# Minor.*

*C# Major. A# Minor.*



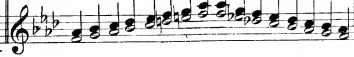
*F Major. D Minor.*

*Bb Major. G Minor.*



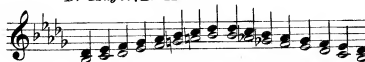
*Eb Major. C Minor.*

*Ab Major. F Minor.*



*Db Major. Bb Minor.*

*Gb Major. Eb Minor.*



## Ornamentations, or Embelishments .

There are many signs in use to indicate certain effects desired, some are executed in a manner peculiar to the Guitar. The long slide from a given note passing over several frets to a higher, or lower note desired, is a most pleasing effect. the examples here given will assist much to a general application of this rule when met with in other forms .

Example .



In this example where two or more notes are connected by slides, sound 1st note, slide to 2nd, then sound 2nd and slide to 3rd, but not to sound 3rd after sliding to it .

If the sign is expressed over two notes, both notes must be slured by sliding upon two strings at once .

Ex.



In this example the first two are picked, 1st & 3rd fingers falling sufficiently hard upon the two following notes to cause them to sound without picking them .



Pick 1st two notes, slide to 2nd on same strings as first notes are made on .

## Grace Notes .

The grace note is a small note with a dash across the stem, and has no given time, is played very quickly and the time is taken from the following note, they can be slured or picked .

Slured .

Picked .



## Double small notes are called Appoggiatures .

Two small notes in succession are played in the same manner. when slured only the first notes are picked, the finger falling or sliding to the two following notes, and are written as follows .

Written.  Picked.

Played. 

## The Gruppetto.

Is a group of small Appoggiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways  $\infty$  or S, and the attitude of the sign changes the Gruppetto.

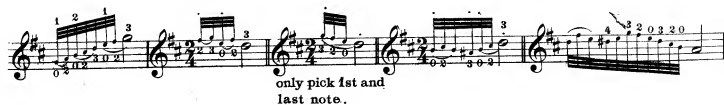
Example  A B C

Played. 





Pick Pick



only pick 1st and last note.



## Part Second.

After the Student has accomplished the foregoing scales chords and exercises in the first Position of the Guitar, they are now sufficiently advanced to proceed into the higher positions of the Instrument and thus be able to execute pieces ranging from the first to the 12 position, and to enable the student to do this. Part Second will be of great assistance in order so they can run the scales shifting from lower to higher positions, also intelligently performing the Major and Minor chords and their inversions, after this preparatory instruction has been well learned, the student will have unlocked many of the seemingly difficult and intricate points of the Guitar, after which much pleasure and interest will be found in its study. At this point is where many amateurs cease to progress and advance onward into the artistic and most beautiful capabilities of the Guitar, a general review of the scales will be of great benefit to the student, so as to graduate the fingers of the left hand to the different scales so they can execute them without thinking where the fingers are to be placed; which lack of practice has retarded the advancement of so many promising performers, the following studies should be practiced slowly at first, placing the fingers of the left hand very firmly upon the strings with as much force as will allow so as not to cause soreness of the fingers, then gradually accelerate by degrees until the exercises and scales can be played with considerable speed, but still retaining the firmness in fingering. This will do much towards developing the necessary strength in the left hand.

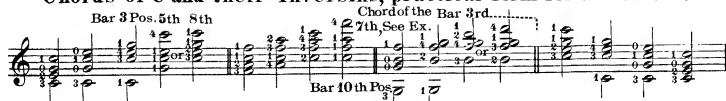
### Scale of C Major.



### Scale of C in thirds into higher positions.



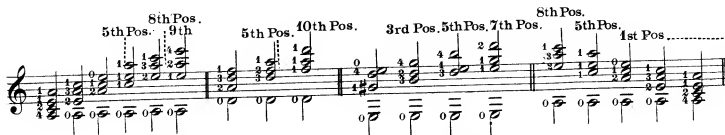
### Chords of C and their Inversins, practical form for the Guitar.



### Scale of A Minor.



# **Chords of A Minor.** (Practical form for the Guitar.)



**Scale of G Major into high positions.**

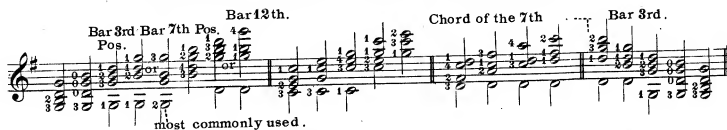


**Scale of thirds in G, into high positions.**

Note. The first finger should be retained upon the little E string when once used, and not leave the string until compelled to.



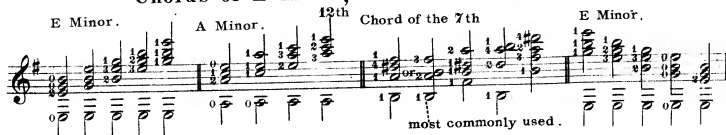
**Chords in G Major and their Inversions.**



**Scale of E Minor.**



**Chords of E Minor, and their Inversions.**



most commonly used.

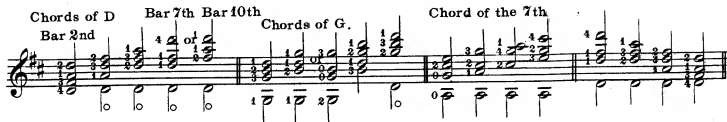
### Scale of D Major.



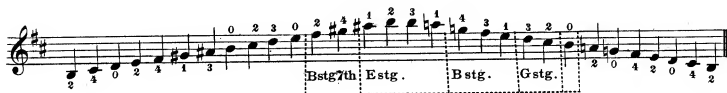
### Scale of Thirds in D Major.



## Chords of D Major and their Inversions



### Scale of B Minor.



### Chords of B Minor, and their Inversions.



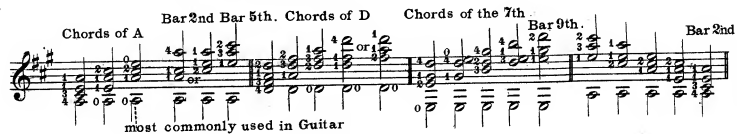
### Scale of A Major.



### Scale of Thirds in A Major.



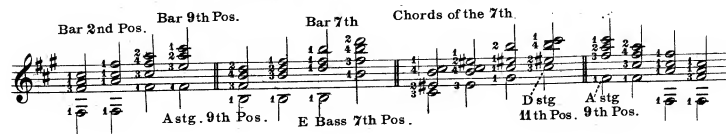
### Chords of A Major and their Inversions.



### Scale of F# Minor.



### Chords of F# Minor, and their Inversions.



0 2 4 0 2 4 1 2 4 1 2 0 1 3 4 1 1 3 4 3 1 4 2 1 3 0 4 2 0 2 1 4 2 4 1 4 2 0 4 2 0

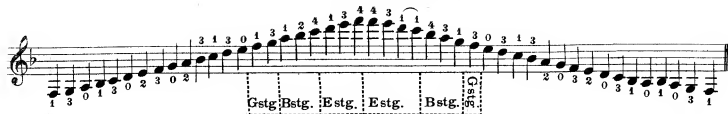
Bstg. 9th Estg. Bstg. Coda Operte

Bar 9th Pos .

Bar 4th

[illegible]

### Scale of F Major.



### Scale of Thirds in F Major.



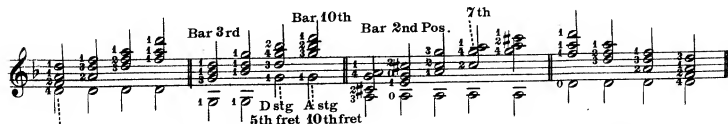
### Chords of F Major, and their Inversions.



### Scale of D Minor.



### Chords of D Minor and their Inversions .



This chord is not practical unless taken at the 7th Pos. the first inversion is mostly used.

It is seemingly difficult to the average Guitar performer to execute the "Arpeggio," this being one of the most beautiful effects of the Guitar, It is now time for the student to commence their practice. In order that they may acquire the necessary grace and accuracy of touch and to facilitate the movement of the Left hand to shift from lower to higher positions, the following Exercises have been prepared, they should be diligently practiced, the greatest object to attain is to be able to "shift" in chords, that is to take the position of the chord that is required to where the hand is to shift to, without losing time, as the Left hand passes from one position to another as nearly all arpeggio passages are performed by taking chords in their different positions, the arpeggios here are written in several keys.

## Arpeggio Runs.

Arpeggios in key of C.      shift.      Take full chord of F Barr  
entire 1st Pos.

take chord of C      3rd      8th Pos.      shift 5th      shift 8th Pos. Pos.

E stg. 3rd fret.      R.H.      shift 6th Pos.      shift 3rd Pos.      shift to 5th Pos.

take chord of G hold to shift      shift 3rd Pos.      take C chord.      shift to 3rd Pos.      shift to 5th Pos.

B stg. 4th ft. B stg. 8th ft.

## Arpeggio in the key of G.

Notice. After the Arpeggio has been started, the exact time must be retained till finished in a connected manner.

Bar 3rd Pos.      shift 7th Pos.      shift 10th Pos.      3rd Pos.      8th pos. 12th pos. bar.

Bar      shift.      Bar 7th pos.      Bar 3rd pos.      shift 7th pos.      shift 10th pos.

take pos. of notes at once      shift 5th pos.      shift.

## Arpeggios in the Key of D Major.

take chord of D      shift 5th pos.      Bar 10th pos.      3rd pos.      shift 7th pos.



### Arpeggio in the Key of A Major.



### Arpeggios in Triplets in Key of A.



In order to facilitate movement, the palm of the left hand must remain extended from the neck about an inch, not permit the hand to touch the side of the neck, the thumb remains under the neck in a fixed position, wrist projecting outward, strict attention to the above rules is of vast importance.

### Arpeggios in the Key of A Minor.







## The Different Gamuts .

Scales can be run across every fret of the Guitar which are called the Gamuts, the most essential to learn are the 1st, 4th, 5th and 9th. For example the following scale is given as the scale of E in the 4th position. To form a correct idea of performing scales in different positions or Gamuts the position or fret which the first finger bars all the strings must be considered to be the nut press. ing them firmly and the first finger remaining in that position until the scale is finished from lowest note on E Bass string to the highest note accessible on the opposite little E or 1st string. It is suggested to hold the 1st finger across all the strings during the performance of the entire scale only till such a time when the fingering has been committed to memory then the first finger can be released except when performing the notes which occur in its fixed position. The following fingering can be applied across any fret or position of the Guitar fingerboard while the scale is changed, yet the fingering is not. When applied to any other fret the name of the scale will be the name of the letter which the 4th finger makes when it falls on the A Bass string or 2nd finger on the 2nd or B string. In the following scale it will be observed that the 4th finger fingers the letter E when placed upon the A string.

### Scale of E in The 4th Position .

Bar 4th fret . 1st finger remains firmly across all the strings .



The above system compares with the fingering of C scale in the 1st position when the nut is Barred with the 1st finger, while the remaining three fingers are used to finger the strings .

### Scale of D in Second Position .

Barr 2nd fret . Hold firmly all the 6 string .



It is not necessary at all times to hold the first finger across the 6th string through the whole scale. The same effect would be obtained by placing the 1st finger on the lowest note in above scale and let the finger fall in its respective place, the same as if barred. To Barr the 3rd fret and apply the same fingering as above would produce the scale of E $\flat$  or D $\sharp$ . Place 1st finger, Barr at 5th fret with same fingering as above, will produce the scale of F in the 5th position, and so on.

Chords in the higher positions to be used in playing accompaniments.

Chords of A in the 5th Position.

Chords of A in the 9th Position.

Chords of D in 5th Position.

Chords of E in 4th Position.

# Just At Sunset March.

GUITAR.

Arling Shaeffer.

## Introduction.

Tempo di March.

The Introduction section consists of four staves of music. The first staff is for Guitar, featuring a melody with triplets and a 'rit.' (ritardando) marking. The second staff continues the guitar melody. The third staff is labeled 'Trombone Solo' and features a more complex, rhythmic melody. The fourth staff continues the trombone solo, ending with a 'Fine.' marking. The music is in 4/4 time and features various musical notations including triplets, slurs, and dynamic markings.

## Soon Forgotten.

Arling Shaeffer.

Andante. con espressione

The 'Soon Forgotten' section is a guitar solo in 4/4 time, marked 'Andante. con espressione'. It consists of eight staves of music. The first staff is labeled 'GUITAR.' and 'D.G. Stg's.'. The subsequent staves include various musical notations such as 'rit.', 'D.G. Stg's.', 'On D G Stg's.', 'Dsg.', 'Bar 7th Pos.', '5th Pos.', 'B.G. Stg.', '7th Pos.', 'Dsg.', 'Bar 4th.', 'Cadenza allegro', '9th Pos.', 'Bar 7th Pos.', 'Dsg.', 'Bar 5th', and 'Pos.'. The section concludes with a 'Fine.' marking. The music is characterized by a slow, expressive tempo and includes a 'Cadenza allegro' section.

(CIRCUS)

Arr. by Arling Shaeffer.

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# TRUE LOVE GAVOTTE.

GUITAR SOLO.

Arling Shaeffer.

*Tempo di Gavotte.*

The Guitar Solo section consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff includes the word 'accel' above the music, indicating an acceleration. The third staff contains fingering numbers (1, 2, 3, 4) and a '4' above a measure. The fourth staff continues the melody with various rhythmic values. The fifth staff ends with a double bar line and the marking 'D.C.' (Da Capo).

TRIO.

The Trio section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single line. The second staff contains fingering numbers (1, 2, 3, 4) and a '4' above a measure. The third staff continues the melody with various rhythmic values. The fourth staff ends with a double bar line and the marking 'D.C. al O.' (Da Capo al Fine).

CODA.

The Coda section consists of one staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single line. The staff ends with a double bar line and the marking '7th' above a measure.

# On the Beach Schottische .

Tempo di Schottische .

Arr. by Arling Shaeffer.

Guitar.



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# Swinging Waltz.

Tempo di Waltz.

By Thomas Swain.  
Arr. by Arling Shaeffer.

Bar 2

Bar 4th

Bar 4th Pos.

Bar 2nd

9 Pos.

Har. Last time Fine.

9th Pos.

D.C. to Fine.



# Gottschalk Cradle Song.

GUITAR SOLO.

Andante. Tema.

Bar 2nd Bar 1st

Bar 2nd

Bar 1st

Fine.

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68  
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# Alice Where Art Thou.

Andante.

Arr. by Arling Shaeffer.

Bar 9th

Astg. 9th

Bar 7th 5th

Bar 2nd Pos.

rit.

Bass Solo

Fine.

rall.

Pietro Mascagni.  
GUITAR SOLO.

# Cavalleria Rusticani.

Arr. by C. Jones.

Andante Con Expression.

The score is a guitar solo for the piece 'Cavalleria Rusticana' by Pietro Mascagni, arranged by C. Jones. It is in 3/4 time and marked 'Andante Con Expression.' The music is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante Con Expression.' The score includes various musical notations such as chords, melodic lines, and fingerings (1, 2, 3, 4). There are also breath marks and some dynamic markings like 'f' and 'p'. The piece concludes with a final chord on the sixth staff.



Theme.  
Sentimental.

Andante Tema .



# Home Sweet Home.

## Variations.

GUITAR SOLO.

Tema Andante. Bar 1st. 5th.

Arr. by Arling Schaeffer.

The main musical score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first staff contains measures 1 through 10, with a '7' written below the first measure and a '3' below the eighth measure. The second staff continues from measure 11 to 20, with a '7' below the first measure and a '3' below the eighth measure. The third staff continues from measure 21 to 30, with a '3' below the first measure and a '3' below the eighth measure. The fourth staff continues from measure 31 to 40, with a '3' below the first measure and a '3' below the eighth measure. The fifth staff continues from measure 41 to 50, with a '3' below the first measure and a '3' below the eighth measure. The word 'rall.' is written below the fifth staff.

Var. I. The variation consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first staff contains measures 1 through 10, with a '3' below the first measure and a '3' below the eighth measure. The second staff continues from measure 11 to 20, with a '3' below the first measure and a '3' below the eighth measure. The third staff continues from measure 21 to 30, with a '3' below the first measure and a '3' below the eighth measure. The fourth staff continues from measure 31 to 40, with a '3' below the first measure and a '3' below the eighth measure. The word 'rall.' is written below the fourth staff.





**Moderato.**

Var.4.

The musical score consists of several staves of music. The first three staves are a continuous melodic line. The fourth staff is labeled 'Var. 5.' and features a series of triplets. The fifth staff continues the melodic line. The sixth staff is labeled 'Bar 5th.' and features a series of triplets. The seventh staff is labeled 'Bar 7th.' and features a series of triplets. The eighth staff is labeled '5th.' and features a series of triplets. The ninth staff is labeled 'Bar 5th.' and features a series of triplets. The tenth staff is labeled '7th.' and features a series of triplets. The eleventh staff is labeled '5th.' and features a series of triplets. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'rit.'.

Var. 5.

Bar 1st. Bar 5th.

Bar 5th. - - - Bar 7th. - - 5th. - - 1st.

Bar 5th. - - - 7th. - - - 5th. - -

rit.



3

Bar.5th.

Var 6

3 2 1

Bar 5th.

7th. 5th.

Fine.

D.C.to

# Then You'll Remember Me.

(From Bohemian Girl.)

## Introduction Moderato.



## Tema Andante.



Bar 6th



E stg.



Fine.

# Lang's Flower Song. (Blumenlied.)

Andante.

Lang.  
Arr. by Arling Shaeffer.

7th

6th 9th 5th  
D stg.

Bar 2nd Pos.

4th Pos. Bar 2nd Pos.

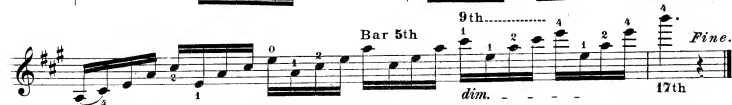
Bar 2nd Pos. Bar 4th Bar 2nd

D.C.

Bar 2nd



*Cadenza ad lib.* - - - - -



# Fantaisie.

## National Hymn of Russia.

P. Pettoletti Op.15.

*Revised and figured by Arling Schaeffer  
and performed by him with marked success.  
dol.*

**Larghetto.**

**Introd.**

*p*

**3rd Pos.**

*cresc.*

*dim.*

*dol.*

**Moderato.**

**Theme.**

*mf*

**Bar 2nd Pos.**

*dol.*

*Majestic.* *dol.*

**Var. 1.**

*sf* *sf* *Bar 2nd.* *dim.* *Con anima* *sf*

*f* *Bar 2nd* *dol.* *5th Pos.*

**Var. 2.** *cresc.*

*Bar 2nd* *dim.*

3rd Pos. Bar 2. *cresc.*

*dol.* *cresc.* Bar 3rd. *dol.*

3rd Pos. *f*

Bar 4th. *cresc.* *sempre. f* Bar 2.

Bar 3rd. *dim.*

**Larghetto.** *ritard.* *p* 3rd Pos.

*rit.* *f* *perdendosi* *p* *Fine.*

# Minuet.

Andante.

Ferd. Sor.

5th Pos. 5th Pos. 5th Pos.

Bar 3rd

Bar 3rd

7th Pos. 5th Pos. 7th Pos. 5th Pos.

Fine.

## Theme.

Moderato Cantabile.

Ferd. Sor.

Bar 4th

Fine.

Bstg.

5th.

Bar 4th.

D.C.



# Variations.

sur la Cavatine favorite de l'Opéra.

## Le Pirate de Bellini.

Arr. by P. Pettoletti.  
Revised-Fingered by Arling Shaeffer.

### Andante Sostenuto.

Introd. *mf*

*con molto sentimento.*

*vibrato*

*piu mosso.*

*ten.*

*Bstg.*

*ten.*

*10 th stg.*

*rit.*

*cresc.*

*Bar 5th*

*piu cres. - - - rit.*

*leggeramente.*

7th Pos.

**Tema.** *Andante. dolce.*

*ten. a tempo.*

**Var. I.** *mf*

*rit. a tempo. dolce.*

*rit. lento a piacere.*

**Var. II.** *Più mosso.* **Bar 2nd**

5th Pos. Bar 7th.

5th Pos.

*dolce.*

*rit. leggieramente.*

*a tempo.*

**Piu lento.**

**Var. III**

*con espressione.*

Bstg.

5th

*dolce.*

D-B stgs.

*dolce.*

B stg.

[illegible]

**Allegretto.**

Allegretto.

Var. IV. *mf* 5th Pos. 7th Pos. 9th Pos. 1st Pos. *delicatamente scherzando.*

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a 7/8 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. Fingering numbers (1, 2, 3, 4) are placed above the notes. A '5th' fret marking is present below the staff. The staff ends with a double bar line.

*a tempo*

*a tempo*

5th Pos A stg 6th

**Allegro vivace .**

**Allegro vivace.**



Musical notation for guitar, featuring various fret numbers (0, 1, 2, 3, 4) and dynamic markings such as *dolce.*, *p*, and *cresc.*. The notation includes eighth and sixteenth notes, often beamed together, and some measures contain triplets. The key signature has one sharp (F#).



# Andante.

By F. Sor.  
Revised and fingered by Arling Shaeffer.

**Andante.con molto.**

Bar 4th.

Bar 4th Pos.

Bar 2nd.

Bstg. 7th.

13th Pos.

Bar 4th.

13th Pos.

Bar 4th.

Bar 2

*Fine.*

# “Ernani.”

GUITAR .

Arr. by J. K. MERTZ.

Revised and fingered by ARLING SHAEFFER.

**Andante.** *con espressione.*

*mp*

Bar 2

Bar 4th 10 Pos. 4th Pos. Bar 4 . . . . .

5th Pos. . . . 4th Pos. 5th Pos. . . . .

4th Pos. . . . . 5th.

*loco* Bstg. Dstg. 7 7

Slide E *espressivo*





*Moderato.*

*loco.*

*p*

7th Pos.

Bar 9th.

*Dstg.*

Bar 7th.

*pp*

*IX*

*agitato.*

*Dstg.*

*Bstg.*

*IX*

*loco*

*pp*

*Gstg.*

*Dstg.*

Bar 7th.

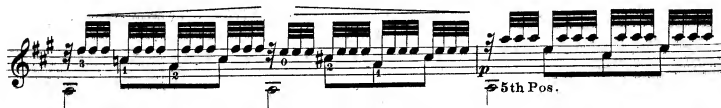
*Bstg.*

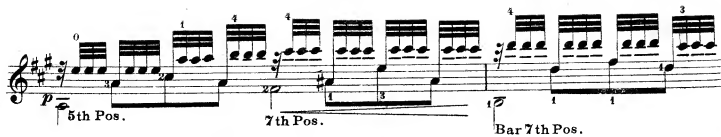
*Piu Presto.*

*p* *loco* *f* *f* *cresc.* *cresc.* *cresc.* *cresc.*

7th Pos. 4th Pos. 1st Pos. 4th Pos. 7th Pos. Astg. 8th. Dstg. 9th. Bar 4th.

*Piu lento.*







# Fantaisie.

## National Air of Russia.

GUITAR.

Variations.

Arr. by P. Pettoletti.

Fingered by Arling Shaeffer.

Andante sostenuto.

Introd. *mf* *vibrato.*

*ten* *legg.*

*dol. amorosamente. rit*  
9th Pos. . . . . D.Stg.

All<sup>o</sup> vivace.

Bar 3rd.....

*cresc.* 10th Pos.

5 Pos.

# Andante con espressione

con molto sentimento  
D.Stg.

*dol.*  
Bar 5th. *dim.* 9th Pos.

*a piacere.* *vibrato*  
*semplice ma sempre espressivo.*

## Allegretto.

*dol.*  
Tema. Bar 5th. D.Stg.12.

*a tempo.* *a piacere.* 9th Pos.

D.Stg.12.

*molto marcato la Melodia.* *rit.* Bar 2nd. Bar 3rd.

## Con moto.

Var. I.



Bar 5th.

Bar 5th Pos.

12th Pos. 9th Pos.

Var. II. *espressivo il canto.*

8th Pos.

*con agitazione.*

First section of the musical score, featuring six staves of music. The tempo is marked *con agitazione.* The key signature is G major (one sharp). The time signature is 2/4. The music consists of rapid sixteenth-note passages and dynamic markings such as *sf* and *ff*.

**Allegro spiritoso.**

**Finale.**

Second section of the musical score, featuring four staves of music. The tempo is marked **Allegro spiritoso.** The key signature is G major (one sharp). The time signature is 2/4. The music is marked *ben marcato il canto*. The section concludes with a 5th position trill and the instruction *con grazia.*

5th Pos.



9th Pos.



*dol.*

9th Pos.



9th Pos.



*cresc.*

*con tenerezza*

*rit.*

*a tempo.*

5th Pos.



9th Pos.

*ten.*



*ten.*

5th Pos.



5th Pos. .

9th Pos.

*dol.*

9th Pos.

9th Pos.

*cresc.*

9th Pos.  
*rit.*

*stringendo.*

*a piacere.*

*Andantino.*

*espressivo il canto.*

*dol.*

*leggero.*

*cresc.*

5th Pos.

*rit.*

*Fine.*

# Introduction.

## Thème et Variations.

Guitar.

Luigi Legnani, Op. 224.

Revised and Fingered by Arling Shaeffer  
and performed by him with great success.

Largo.



Moderato.

cresc. 3rd 5th Pos.





*Poco piu lento.*



Bar 3

*D.S. al Fine.*

Var. 3.

Bar 8th

*Fine.*

Var. 4.

Bar 3rd Pos.....

5th Pos.

3rd stig.

*Fine.*

Bar 2

5th Pos.....

5th Pos...... 7th Gstg. D. S. al Fine.

Andante.

5th Pos. Bar 5th Bar 3 Bar 1st Bar 1st Pos. Bar 3rd Bstg.

3rd Pos.

Bar 1st Pos. ....

12

Bar 1st Pos. Bar 2 Pos.

Bar 4th Pos.

Bar 1st Pos. 4th Pos. Gstg.

Bar 1st Pos. ....

2nd Pos.

12

Bar 5th 3rd 1st Bar 5th Bar 3rd 3rd Pos. Bar 3rd



Musical score for guitar, featuring six staves of music. The first three staves are in 4/4 time with a key signature of one flat. The fourth staff is labeled "Var. 5" and changes to 2/4 time. The fifth and sixth staves continue the 2/4 time signature. Fingerings are indicated by numbers 1-4. Ornaments (circles with a dot) are present on several notes. A "Moderato." tempo marking appears above the fourth staff. A "Bstg. G stg." marking appears below the fourth staff. A "5th Pos." marking appears above the fourth staff. A "3" marking appears above the fifth staff. An "Estg." marking appears below the fifth staff.

Bar 5th..... 6th Pos.....

5th Pos. 4th Pos. 3rd Pos.....

3rd Pos. 7th Pos.....

5th Pos..... Bstg. Gstg.

3rd Pos. 7th Pos.

Allegro.

Finale.

10th Pos. 5th Pos. 1st Pos. Bar 5th 1st Bar 3rd 10th Pos.

Bar 5th 1st Bar 5th 1st Bar 3rd

8th Pos. Fine.

# The Merry Wives of Windsor.

*GUITAR.*

Arr. by J. K. MERTZ.

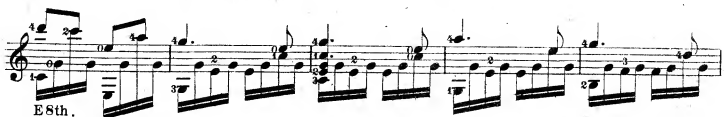
Music by OTHON NICOLAI.

Revised and fingered by ARLING SHAEFFER.

**Andantino quasi Allegretto.**

[illegible]

[illegible]





*Piu lento.*

*il canto ben espressione.*

*misterioso*



*con moto.*

This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a tempo marking of *con moto.* and features a series of eighth-note triplets throughout the first seven staves. The eighth staff contains a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures marked with accents (>). The final staff is marked *Andante.* and includes a *stg.* (sustained) marking under a half note. The score concludes with a final chord in the bass clef.



Bar 3rd.



# Allegretto.

Musical score for Allegretto, featuring four staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings such as 3, 1, 0, 7, 3, 7, 4, 1, 4, 4, 4, 3, 7, 3, 2, 1, 7. The second staff includes fingerings like 2, 3, 0, 2, 1, 7, 0, 1, 0, 4, 0, 1, 0, 2, 1, 0, 3, 2, 7, 3, 7. The third and fourth staves continue the melodic and harmonic development with various fingerings and a forte (*f*) dynamic at the end of the fourth staff.

# Brillante.

Musical score for Brillante, featuring four staves of music. The first staff includes a forte (*f*) dynamic and a section marked "8th Pos...". The second staff includes a section marked "V" and a forte (*f*) dynamic. The third staff includes a section marked "5th Pos.: 10th Pos. ...." and a forte (*f*) dynamic. The fourth staff includes a section marked "Bar 1st. Pos." and a forte (*f*) dynamic. The score includes various fingerings and articulation marks throughout.



# Mandolin Serenade.

(Voice Mandolin and Guitar.)

Arr. by Arling Shaeffer.

## INTROD.

### Barcarole.

Guitar.

Voice.

Brightly the moon is shin. ing to - night, na. tures in re - pose, —  
 If thou doest love me as I love you, dream of me to - night, —

Night - in - gale on - ly sings with delight of my love she knows, —  
 Dream of the one's who's faith - ful and true, and gave thee his plight, —

Patiently here I'm stay - ing Joining her song'da - mour, — Oh list' to my lay with  
 Ma. ny a time I've told you Thou art my Queen de - vine, — Be - lieve what I say and

man - do - lin pray [List' to my strains so pure. — Oh hear! Oh hear! 'My  
has - ten the day When thou for - e'er art mine. —

**CHORUS.**

man - do - lin I'm play - ing, Each strain brings new de - light, — I

*Mandolin.  
Seconda.*

*Guitar.*

send thee thou - sand kiss - es, and sing to thee "good night," — My

man - do - lin I'm play - ing, each strain brings new de - light, — I

send thee thou - sand kiss - es, and sing to thee "good night". —

*Voice.*

*Mandolin.*

*Guitar.*

*Fine*

*Allegro*



# Ben Bolt.

or

## "Oh! Don't You Remember!"

GUITAR.

Melody by Nelson Kneass.

Arr. for Guitar by Arling Shaeffer.

Oh! don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet  
 Oh! don't you re-mem-ber the wood, Ben Bolt, Near the  
 Oh! don't you re-mem-ber the school, Ben Bolt, And the

Al-ice with hair so brown; She wept with delight when you  
 green sun-ny slope of the hill; Where oft we have sung neath its  
 Mas-ter so kind and so true; And the lit-tle nook by the

gave her a smile And trembled with fear at your frown. In the  
 wide spreading shade, And kept time to the click of the mill. The  
 clear running brook, Where we gath - er'd the flow'rs as they grew. On the

old church - yard in the val - ley, Ben Bolt, In a cor - ner ob - scure and a -  
 mill has gone to de - cay, Ben Bolt, And a quiet now reigns all a -  
 Mas - ter's grave grows the grass, Ben Bolt, And the running little brook is now

lone, They have fit - ted a slab of granite so gray, And sweet  
 round, See the old rus - tic porch, with its ro - ses so sweet, Lies  
 dry, And of all the friends who were school - mates then, There re -

Al - ice lies un - der the stone. They have fit - ted a slab of  
 scattered and fal - len to the ground. See the old rus - tic porch, with its  
 mains, Ben, but you and I. And of all the friends who were

*Ad libitum.*

granite so gray, And sweet Al - ice lies un - der the stone.  
 ro - ses so sweet, Lies scatter'd and fal - len to the ground.  
 school - mates then, There remains Ben, but you and I.

# "My Love in the Cottage by the Sea."

## Song and Dance.

Richard Stahl.

Arr. by Arling Shaeffer.

### Allegretto Moderato.

Mandolin

Guitar.

Down in a lit-tle cot-tage by the  
I of-ten tell her that but her I

sea Where breakers come and breakers go, There lives the sweetest girl the girl for  
love That she a-lone shall be my wife, She is my guid-ing star from fa-ra.

me That she loves me full well I know, Her eye shine brightly like the stars at  
bove My sunshine in dark hours of life, She answers me with one fond loving

night Her heart is true a lone to me, When ev'ning comes I stroll a -  
 kiss What else could be more sweet to me, Each night I pray for No-ra

way down to my love in the cottage by the sea. She is so pret-ty and oh so  
 dear my love that lives in the cottage by the sea.

wit-ty, No smarter girl's for miles a round She is the pride of ev'-ry-

bod-y, Her voice like birdling sweet does sound, They call her No-ra, and love-ly

No-ra, Is just as sweet as sweet can be, She's mine a-lone, I'll soon be

*rall.*

wed - ded to No - ra at the cot - tage by the sea. \_\_\_\_\_

Mandolin.

Guitar.

Bar 3rd Pos.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides harmonic support with chords and single notes. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some handwritten-style markings above the notes, possibly indicating fingerings or ornaments.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, including triplets and a sixteenth rest. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a final chord in the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment is written in a bass clef. The melody features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The accompaniment consists of chords and single notes. The piece concludes with a double bar line and the word 'Fine.' written in italics.